Nevv and easy, DIRECTIONS

For the attaining of the

THUSCAN ITALIAN TONGUE

Comprehended in necessary rules of pronuntiation, rules of accenting, and the like.

Set forth for the speciall use of such as are desirous to be proficients in the said language

BIBL. CANT. ACAD.

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By Gio. Torriano an Italian, and professour thereof.

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Admodum Reverendis in alma Cantabrigiensi *Academia collegiorum Præfectis, eorúmque Sociis dignissimis; necnon tam linguarum quàm artium studiosissimæ juventuti.* Joann. Turrianus *S.P.D.*

Um apud Anglos admodum clarescere, tum desiderium, tum studium discendæ linguæ Italicæ, planè semper expertus fuerim, pro viribus enixus sum, ut & unum & alterum ultro promoverem, quod factum est hoc Italicæ pronuntiationis compendio, biennio ferme ab hinc Londini typis mandato, & prelo jam de novo in hac florentissima Academia, in usum studiosorum non inconsultè subjecto, ut novâ editione, sive alterâ luce, plurium vel omnium, non unius alicujus solummodo inserviret industriæ; ad grammaticam quod attinet extat una mea, quam hoc anno Londini curavi imprimendam, quæ (ni fallar) omnibus necessariis referta est præceptis & regulis, errare enim toto cœlo eos semper existimavi, qui solo lectionis præsidio freti nullius præceptis adjuti linguam nostram sibi acquirere posse familiarem non desperant: Quare multò laudabiliusilli; (quemvis atteſtor judicem) qui ortum ducere (si id

fieri contingat) ex viva præceptoris voce, progreſſum accelerare ex præceptis & regulis, complementum verò ab uſu & habitu tandem conſequi conantur: adeò ut qui omnium vel aliquorum horum vim extinguant fortunâ vel caſu diſcere & dicere non immeritò mihi videantur. Jam verò compendiolum hoc omnibus vobis hujus Academiæ luminibus (debito reverentiæ cultu) præcipuè conſecratum volui, ut deinde non ſolùm vobis metipſis, ſed & aliis nobilibus ſtudioſis, vel quibuſvis, quorum habetis tutelam, habeatis commendatum: ut æquè in hac Academia ſi non fortè magis atque alibi, noſtræ Italicæ linguæ ſplendor aliquando eluceſcat: Interea temporis ut jejunam à peregrino vobis exaratam epiſtolam, pro veſtro candore interpretemini, vos habeo exoratos; exiguum quid eſt, & ferme nihil quod vobis offero, at novi ego vos egregii imò regii eſſe animi, ut non minus parva libenter ſoleatis accipere, quàm magna magnificenter largiri, quamobrem ſpero qualecunque hoc fuerit, vobis fore cordi, atque hâc ſpe fretus minimè dubiâ, Deum opt. max. oro & obteſtor, ut hanc celeberrimam Academiam inter omnes facilè principem diu ſalvam & incolumem cuſtodiat, ut celſitudo ejus & gloria periodum nunquam ſit habitura.

To the truely Ingenuous or moſt Courteous Reader, whom theſe my directions may concern.

THeſe directions I cauſed to be printed at London in octavo about two years agoe, and ſince I have publiſhed a grammar; compleatly containing the way to attain our Articles. Nounes. Verbs. Monoſyllable Particles. our Italianiſmes or Proprieties of our language; as alſo moſt of our primitive and originall Italian words, and that printed in quarto for conveniencie ſake. Now in reſpect that theſe rules of pronuntiation were not ſutable to my grammar by reaſon of their ſmall volume, and alſo becauſe they are not frequent to be had, I have thought fitt to reprint them in this volume, that whoſoever would, might have them bound with the grammar; And to the end both together ſhould not prove bulkſom, I have abreviated and taken onely theſe which are moſt and immediately neceſſary.

I have taken the greater pains in the rules of pronuntiation then otherwiſe I would have done, or others do; in regard it is of infinite conſequence. What other rules you ſhall finde annexed to theſe of pronuntiation, are to make you accurate to judge or write any orthography.

I ſhall not need to invite any body to the ſtudy of the Italian Tongue with arguments drawn from the dignity and uſe thereof; for I ſuppoſe few or none are ignorant

of them: beſides I might be thought partiall to ſpeak in mine own behalf.

Divers there are that ſtand well affected to the Italian tongue, and ſet upon it, but upon a ſmall rub begin to flagg; but ſuch I would adviſe to perſevere, conſtancy is the way to a conqueſt. Others becauſe they have no opportunity to ſpeak, will neglect the underſtanding part, and ſuch I could wiſh would imitate their Anceſtours who have tranſlated very good Italian books, who happily could not ſpeak the language. Others again when they have opportunity to ſpeak, being afraid to erre miſſe that opportunity wilfully; and ſuch alſo I could wiſh would put themſelves forward, for errours are the ſteps, (if dayly corrected) to perfection. Thus much by way of caution, I do deſire all profit may acrue unto you as any credit at all to my ſelf. Then let the neceſsity, conveniencie, and uſe of either my endeavours commend them to your peruſall. And as for this little book do not deem it a pamphlet becauſe of its ſhape, but make a true eſtimate of it according to the nature of the ſubject; for as you may perceive, this book to my grammar; is but as an invitation not the feaſt it ſelf, therefore as you ſhall accept of this, you will be much the more taken in the other, if you will try; In the mean time as I ſhall be encouraged by your favourable acceptance of ſo ſmall a piece, you ſhall engage both preſent and future endeavours of him who wiſheth you, all the increaſe of Learning and Language.

GIO. TORRIANO.

Al ſaputo & candido Lettore il libro.

A Te in bracchia torno
Di novo uſcito al mondo, acciò col manto
Del tuo candor adorno,
Men viva al ben commun; e di quel tanto
Baſtami; poſcia che niſſuno muore
Sotto le tue ale, candido Lettore.

A zoilo mordace il libro.

Eccomi pronto a i denti
Mordemi Zoilo ſe vuoi, ma morde in guiſa
Che delle tue oſſa pongenti
Nota non reſti nelle mie carte inciſa,
Ch' altri m' additi, & in quelle poi
Scuopra quel tuo livor pe' morſi tuoi.

OUr Italian pronuntiation is much like the Latine, yet different in many particulars, the Italian is accounted the sweeter of the two, for we say not *saxo*. but *sasso*. not *sancto*. but *santo*.

Our termination of words is in a vowell, for the most part we say, *soave*. delightfull to the taste, not *suavis*, we shunne hard collision of letters, vehement aspirations and the like.

Our letters are twenty.

A B C D E F G H I L M N O P Q R S T V Z.

The English and Italian pronuntiation being very different, I have endeavoured to set letters down so sutable to the pronuntiation of the English, as that an English man pronouncing them his own way, may jump upon the Italian pronuntiation of himself. As thus *Au. bea. chea. dea. jea. auk. ee. pea. coo. er. tea. oo. dset.* as for *e. f. l. m. n. o. s.* they are sounded just as the English, or the difference is so small as that it may not be written but heard.

Sound *a* as you do *a* in *au* in the english word Autumne, not Atum, where the *u* must not be sounded as a letter: the other letters as in these words, *Beanes, Cheape Deane Jeane. Hauk. Peevish. Peach. Coole. Error. Teame. Booty.* for *dset* that must be pronounced as the letters lie.

Thus much concerning the pronuntiation of our letters single, now I shall go through them over again in order as they ought to be pronounced in composition as they serve to make up a word, and where they are the same with the english pronuntiation I shall say thus.

As in Engliſh.

A. In the beginning or midſt of a word is to be ſounded broad as was ſaid of the letter *a* ſingly, pronounce *Aprile* as *Auprile* the moneth of Aprill. It is ſounded more remiſſely at the end of a word, and with a certain jerk of the tongue if it be accented as *honeſtà* the ſubſtantive or abſtract is ſounded ſtronger then *honeſta* the adjective or concrete, the firſt ſignifying honeſtie, the latter honeſt.

B As in Engliſh.

C Before *e* and *i* as engliſh *ch* in theſe words; cherries, children, &c. but if before *a o u* as engliſh *k*. *Che. Chi.* as Engliſh *k*.

Alſo if *c* come before *e* or *i* the firſt *c* hath almoſt the ſound of *a. t.* as *eccellenza* ſound *etchellenza* excellence. *eccitare* to ſtirre up ſound *etchitare.*

D As in Engliſh.

E Sometimes it is cloſe, ſometimes open, but certain rules of each cannot be given, there being an infinite of the one and of the other. The open *e* is that which you dwell longeſt on in pronouncing, as *tema.* fear, ſound as if it were written *teama.* the cloſe *e.* is that on which you dwell but little on, *tenebre* darkneſſe, ſound the *e* quick, the true difference of each muſt be attained by the eare and practiſe.

F *As in Engliſh.*

G Before *a. o. u.* as *ga. go. gu.* in engliſh, but before *e.* or *i.* as *j* conſonant in engliſh *gente* a nation, ſound *jente, giro.* a circle ſound *jeero.*

If it come betwixt two vowells, the latter of which is either *e.* or *i.* it is ſounded as if a *d* were prefixt unto it, *agente* an agent ſound *adgente, agile* nimble ſound *adgile*, as in theſe words *bridge, wedge* &c. the ſame rule of double *gg. Ghi* and *ghe* as *gui gue* in engliſh *guilt*

and

and *guelding*, as for *gha gho ghu* we uſe them not at all.

Before *l* it is melted as *meglio* better ſound as if the *g* were an *l mellio* except *Ingleſe* engliſh, *negligenza* negligence: the firſt muſt be attained by hearing it. Before *n* it is melted as *ogni* every ſound *onij* as if the *i* were dubble, this alſo you muſt heare pronounced if you mean to be accurate; for theſe two are the hardeſt in our pronuntiation: Onion and companion come the neareſt to this our pronuntiation of any engliſh words: *gua gue gui* are ſounded as dipthongs which the Engliſh uſe not, as *guadagno* gain *guercio* blereyd, or ſquinteyd, *guida* a guide, the pronuntiation is eaſie if once heard, you muſt not pronounce *guida* as you do guide in engliſh, for guide is pronounced as *ghi* in Italian, as *ghirlanda* a garland.

H In compoſition is a quieſcent letter, inſomuch that ſome writers never write it, eſpecially in the beginning of a word; yet it is requiſite it ſhould be written for diſtinction ſake: ſome words without it would hardly be underſtood, as *occhio* an eye, *ſpecchio* a looking-glaſſe, *amo* I love, *hamo* a fiſh-hook *giaccio* I lye down and *ghiaccio* yce: It is often interpoſed betwixt *c* and *e* and *g* and *e* for conveniency or better ſound ſake of the word.

I Is alwayes ſounded like an engliſh double *ee* as *intimo* intimate ſound *eenteemo* we never uſe it as a conſonant, at leaſt we ſhould not, for before it we put a *g* ſaying *Gieſù* Jeſus not *Ieſù*. *Giouanni* John not *jouanni*.

L M N. As in Engliſh.

O Sometimes it is cloſe ſometimes open, cloſe as *honore* honor inclining to the pronuntiation of an *u*, open as *corpo* a body not ſo much inclining to the ſound of an *u* what I have ſaid of *e* may be ſaid of *o*.

P As in Engliſh.

Q Sound *qua* in *quattro* foure as in the engliſh word quate, *que* in *queſto* this as in the engliſh word queſtion *qui* in *quinto* fift, as in the word Quintilian; we uſe not *quo or quu.* but we uſe the *c* for it.
It muſt be pronounced nimbly in the Italian word *qui*, here to difference it from *cui* to whom, for indeed *q* if you mark it hath even almoſt the ſound of a *c*.

R *As in Engliſh.*

S Betwixt two vowells, pronounced like a *z* *Eliſabeta* ſound *Elizabeta* Elizabeth *Chieſa* a Church ſound *Chieza* from this rule are excepted *coſa* a thing *coſi* ſo, *concioſia coſa*, ſeeing that, and our particle *ſi* affixed, as *diceſi* it is ſaid; in ſuch the *s* keeps its naturall ſound, onely the german word *Brindiſi*, a health or drinking to anyone, that is pronounced as *Brindizi*. *ſce or ſci* pronounced as *ſh* in Engliſh, ſaying, *ſcelerato* wicked, *ſhelerato*; *ſcintilla* a ſpark, ſound *ſhintilla*.

T If it go before *i*, and ſome other vowell following the *i*, then it is ſounded like *ts*: *oratione* a ſpeech, *oratſione*; except *malatia* ſickneſſe, *ſaetia* a pinnace: the firſt and ſecond perſons plurall of ſuch verbs, whoſe terminations end in *tiamo tiate*; as *patiamo* that we ſuffer, *patiate* that ye ſuffer, as *ti* when a conſonant follows it.

V. Alwayes as double *oo* in engliſh, unleſſe it be when it is taken for a conſonant, as *Virtù* vertue *Verità* truth, and then it hath the ſound of an engliſh *v* conſonant: We uſe no double *u* thus written *w* or *x*, for inſtead of *x* Italians uſe *ss* *Aleſſandro* Alexander, not *Alexandro*; nor *y* we uſe not.

Z If it come ſingle betwixt two vowells, ſounds as if a *d.* were before it, *azuro* azure, ſound *adzuro*. If it come double, then both are ſounded like *ts* as *grandezza* greatneſſe, ſounds *grandetsa* after *l. n. r.* it is

ſounded

ſounded like *ts*, *alzare* to heave up, ſound *altsare*; *Stanza* a roome or ſtave in meeter, ſound *Stantſa*; *forza* force, *fortza*: In derivative words it is ſounded as *ds*. as *zefiro* the wind, ſo called, ſound *dſefiro*; but in primitives it is ſounded like *ts*, as *zappa* a trewell ſound *tsappa*, *Zecca* a mint, ſound *tsecca*.

Of Dipthongs.

A Dipthong is a coupling of two vowells together, giving them but one ſound; they are frequent with us: and theſe that I ſet as in the margin, are the moſt uſuall; But in reſpect there are divers words that have the ſame vowells written together, and yet are pronounced as ſeverall ſyllables, I have endeavoured to ſet them down; right over againſt the poſitive example, immediately following this ſigne *.

Au. *Augello* a bird, * *Paura* fear, and the adjectives that come from it.

Eu. *Eufrate*, the name of a river ſo called, * *Riceuto* received, though ſometimes it is written with double *uu*, and then the firſt *u* hath the ſound of a conſonant; *ricevuto*.

Uo. *Buono* good, * *ſuo* his, *perpetuo* eternall.

Oi. oh mee, *foine* ferrets, *moine* dandlings.

Ia *Piaga* a ſore, * *pia* pious, *fia* it ſhall be done, *gia* he went, *hiato* a gap or gaping, *follia* folly, *mia* mine, and moſt words that end in *ia*.

Ie *Hieri* yeſterday, * *dieta* a diet.

Io *Fiore* a flower, * *Dio* God, and ſuch words as begin with *dio*: *fio* a ſcot or reckoning, *fiolo* a ſonne, *mariolo* a cunning fellow, *gio* for *givo* I went, *lione* a lyon, *morione* a naturall, *morio* for *morivo* I was a dying, *Io* I the pronoune, *pio* pious, *zio* nought, *natio* a native, *viola* a violet, and words that begin with *vio*, alſo *zio* an unkle.

Ua. Guardiano, a keeper, **Tua* thine, *ſua* hers, indeed there are hardly any dipthongs in *ua*, unleſſe *g.* or *q* preceed, as *quaſi* even, and the like: the ſame obſervation for *ue, ui*, excepting theſe dipthongs of *ui*: *fui* I have been, *lui* that man, *colui* that ſame man.

Ei Colei that woman or maid, * *Deità* a deity, *Dei* gods, *bei* thou doſt bleſſe, alſo thou doſt drink, being a contract for *bevi*, *trofei* trophys, *dicei* a contract for *dicevi*, thou ſayeſt; and all ſuch contracted ſecond perſons: *Nei* ſpots, *reina* a queen, and ſuch nounes and verbs as begin with an *i* in the prim:tive or ſimple, and have *re* prefixed in the derivative or compound; as *reiterare* to reiterate, alſo *Attei* Atheiſts, *vehicolo* a vehicle.

Ai. Mai never or ever, * *Aita* help, *Cain* Cain, *guaina* or *vaina* a ſheath.

Note that *beè* inſtead of *bene* wel, is pronounced but as one *e*, *deè* inſtead of *deve* he ought, * *Beè* inſtead of *beve* he drinketh.

I have ſet down but one poſitive dipthong for example ſake, and as I beleeve I have named as neare as poſſibly might be, all ſuch as ſwarve from them, wherefore the exact peruſing of theſe few obſervations, will take away a frequent rubb of the reader.

Obſervations concerning the Tranſmigration of one letter into another, infinitely uſefull for ſuch as are addicted to reade Italian Authours.

Firſt, vowells into vowells, note, notwithſtanding this change, the words are of the ſame ſignification; and for the moſt part promiſcuouſly uſed.

A. into *E. grave, greve* heavie.

E into

E. into *A. Sieno Siano*, that or although they be.

E. into *I.* in words derived from the Latine, which begin with *de* or *re*, *deſiderio*, *diſiderio* a deſire, *remedio rimedio* a remedy, *eguale iguale* even or equall.

E. into *U. eguale uguale* equall, this laſt is moſt in uſe.

E. into *Io. Angelo Angiolo*, an Angel.

I. into *O. debile debole* weak, ſome *poeticâ licentiâ* have changed *i.* into *u.* ſaying inſtead of *ferita* a wound, *feruta*.

I. into *E.* in the beginning of ſome verbs that begin with *i*, *inviare* to ſet on forward, *enviare*; *involare* to pry or filch, *envolare*.

2. *Conſonants into Cònſonants.*

Bb. into *gg. Debbo* I ought, *deggio*.

C. into *g. Aco* a needle, *ago. acuto* ſharp, *aguto*.

F into *v. Schifo* abhorring, *ſchivo*; but the firſt is moſt in uſe in proſe.

G. into *v. Vòlgo* I turn. *volvo*; but the firſt is onely in uſe.

G g. into *ZZ. Dispreggio* a deſpiſement, *Dispreꝛꝛo*.

Ll. into *gl. Belli* fair, *begli*; *capelli* hairs, *capegli*; alſo note that *l* and *g* ſhift places as *g* and *n* do, the ſignification ſtill being the ſame; ſaying, *tolgo* I take, or *toglio*; *ſtringo* I graſpe, or *ſtrigno*.

M. into *g.* in words that come from the Latine, *omnis* every in latine, in italian *ogni*. *Somnium* a dream, *ſogno*, the laſt onely uſed with us.

H. into *g. Hieremia*, *Gieremia* Jeremie, the laſt onely in uſe.

L. after *c* into *chi*, as *clave* a key, *chiave*; *concludere*

to conclude, *conchiudere*; the last most in use.

Mb. into *ng.* *Cambio* I change, *cangio.*

P. into *V.* *Coperta* a coverlet, *coverta*; *soprano* a soveraigne, *sovrano*; the first most in use.

N. into *l.* *Veneno* poyson, *veleno*; the last most in use.

Q. into *c.* *Antiquo* auncient, *antico*; *quotidiano* dayly, *cotidiano.*

R. into *D.* *ferire* to hurt, *fedire*; the first most in use.

R. into *ll.* *Peregrino* a stranger, *pellegrino.*

T. into *D.* *Lito* a shore, *lido*; *nutrire* to nourish, *nudrire*; *patre* a father, *padre*; *matre* a mother, *madre*: but of these two the last are most and onely in use, also *imperator*, *imperador* an emperour; *servitor*, *servidor* a servant.

T. into *c* *Benefitio* a benefit, *beneficio.*

T. into *gg.* *servitio* service, *serviggio.*

3. *Consonants into Vowells.*

And these come from the Latine for the most part, and onely the Italian word is in use.

L. into *i* *Flamma* a flame, *fiamma*; after *p.* in like manner, *templo* a church, *tempio.*

Note where the Latines have these double consonants together, *bf. bn. bs. bt. ct. dm. mn. pt.* The Italians cast away the first consonant, doubling the latter, instead of *obfuscare* to dimme, say *offuscare*; *abnegare* to deny, *annegare*; *observare* to observe, *osservare*; *obtinere* to obtain, *ottenere*; *doctrina* doctrine, *dottrina*; *admonere* to admonish, *ammonire*; *omnipotente* omnipotent, *onnipotente*; *optimus* the best, *ottimo.*

Note again, that *illuminare* to enlighten, comes

from the obſolete italian word *inluminare*, *irreverente*, unmannerly, from *inreverente*.

Note alſo that *Ab. ad. ob. ſub.* being joyned or prefixed to words that begin with other conſonants, change the laſt letter into the enſuing conſonant; and theſe are from old Italian words.

Inſtead of *adbruſciare* to burn, ſay *abbruſciare*; *adguagliare* to liken, *aggnagliare*: *adtendere* to wait on, *attendere*, *adnoverare* to number, *annoverare*: *ſubportare* to ſuffer or permit, *ſopportare*; But if theſe prepoſitions be prefixed to words beginning with *l* or *v*, they looſe their conſonant, as *adiutare* to help, *aiutare*; *adveZZare* to accuſtome, *aveZZare*; but you may, and beſt of all ſay *auveZZare*, with double *u*. as ofttimes the conſonant is changed into another *u*. *advenire* to happen, *auvenire*. Words compounded with *tranſ.* ſometimes looſe one or two of their laſt conſonants, *tranſviato* miſled, *trauiato*; *tranſpaſſare*, to ſurpaſſe *trapaſſare*; *tranſportare* to tranſport, *traſportare*; the contracted are moſt in uſe.

Obſervations concerning accenting.

Our accents are three, an acute, a grave, a circumflex; our acute accent is for the moſt part conceived, and implicite, not expreſt in writing or print; and it lights for the moſt part on the laſt ſyllable but two of a word, ſometimes the laſt but three of a word, contrary to the cuſtome of other languages, to have any accent on the fourth ſyllable, but frequent with us; Many verbs in the Indicative mood, preſent tenſe, firſt perſon ſingular, conſiſt of three ſyllables or more, and have the accent on the laſt ſyllable but two, then the third perſon plurall of the ſame tenſe, hath the ac-

cent on the laſt ſyllable but three, *ápplico* I apply, *ápplicano*, they apply not *applicano*; *partécipo* I participate, *partécipano*; they participate; not *partecípano*: a little practiſe will make this familiar, there can be no abſolute ſet rule, but much may be gathered by obſervation, I have expreſt the accent here for example ſake.

Then again there are our gerunds of any conjugation, to which are added for the moſt part two particles, which are ordinarily articles or pronounes, and they are likewiſe ſo accented or pronounced *dicéndoglielo* telling him it, not *dicendóglielo*; *andándoſene* going his way from us, not *andandóſene*.

Alſo infinitives of verbs and particles, have the like particles affixed to them, *ſcríverloti* to write it unto you, *venútoſene*, being come to us, not *ſcrivérloti* or *venutóſene*, where you may note that where the accent lies in the ſimple or primitive, thence willingly it will not ſtirre in the compound or derivative: this acute accent in your diſſilable words lights on the firſt ſyllable, as *díco* not *dicó* I ſay.

Our grave accent is expreſt in writing or printing, and cauſes a ſtrong pronuntiation of that ſyllable on which it lights, and this is the form of it `.

It lights on ſome monoſyllables for to diſtinguiſh them from other ſome, as *è* he is from *e*, and, *là* there an adverb of place, from *la.* the article, *ſhe* the or, it.

It lights moſt of all on ſuch monoſyllables as are dipthongs, as *ciò* that, *più* more, *può* he is able, *giù* down or below, and alſo other monoſyllables, *tù* thou, *grù* a crane, *fù* he hath been.

Contracted words that end in a vowell, ſhould have this grave accent, *pò* for *puole* he can; *Rè* for *reggi* Kings. *fè* for *fece* he did or made, or for *fede* faith; alſo

trè

trè, there is accented thus.

It lights on the third perſon ſingular of ſome ſuch verbs as the firſt perſon of their preterperfect tenſe indicative mood ends in two vowells, as *potei* I have been able, *potè* he hath been able: *perdei* I have loſt, *perdè* he hath loſt: *fei* I have made, *fè* he hath made: *udii* I have heard, *udì* he hath heard: and all the third perſons ſingular of the preterperfect tenſe of the fourth conjugation is ſo accented.

It lights on the third perſon ſingular of the ſecond preterperfect tenſe of the indicative mood, firſt conjugation, alwayes without exception, as *amò* he hath loved, to difference it from the firſt perſon preſent tenſe *amo* I love.

It lights on the firſt and third perſon ſingular of the indicative mood, of all verbs whatſoever future tenſe, *amerò* I ſhall love, *amerà* he ſhall love; *tenerò* I ſhall keep, *tenerà* he ſhall keep; *leggerò* I ſhall reade, *leggerà* he ſhall reade; *udirò* I ſhall heare, *udirà* he ſhall heare.

It lights on the laſt ſyllable of all words ending in *u*, monoſyllables or polluſyllables, *Giesù* Jeſus, *Virtù* vertue, *Sù* up, *giù* down.

Alſo on all words ending in *tà*, which come from the latine termination *tas*, *honeſtà* honeſty, from the latine *honeſtas*: *bontà* goodneſſe, from *bonitas*. I ſaid *tas*, for if it do not come from the abſtract or ſubſtantive, then it is not accented; *honeſta* honeſt.

Our circumflex for matter of ſound agrees with the the grave, but this is its form.

It is uſed upon theſe two contracts, *tâ* for *tali* ſuch, *quâ* for *quali* which; for *quà* hither is with a grave.

It is uſed in the middle of a word, eſpecially the contracted third perſon of the preterperfect tenſe, of

the indicative mood, first conjugation, plurall number: *cantâro*, for *cantarono* they sung; *portâro* they carried, instead of *portarono*; also *fûro* they have been, for *furono*; also *ô* when it denotates grief or desire, *ô ch'avessi*, oh that I had.

Observe in generall, that although to some tenses of verbs, a letter be added more then usuall, as sometimes it comes to passe among poets, yet the accent stirres not, as *empìo* he hath filled, for *empì*: *morìo* he died, for *morì*: as also then when there is a syllable or letter taken away, as *amâro*, for *amarono*, they have loved: or our infinitives, as *amàr* to love, for *amàre*; *tenér* to hold, for *tenére*; *légger* to read, for *légg'ere*; *dormír* to sleep, for *dormire*; But these are implicite accents: and I do but expresse them for example sake, so also *signór* for *signóre*, Sir, or Lord; also *havéa* I had, for *havéva*; and the like: *venía* for *veníva* I was coming.

Our Italians regard not to keep the rules of position so strictly as the Latines, for we say *amáronsi* they have loved themselves, not *amarónsi*: *apríronsi* they opened to themselves, not *aprirónsi*: *diédelmi* he gave it me, not *diedélmi*; because the accent will not stirre from the charechteristicall letter.

In the last place observe that where there is a grave accent upon the last syllable of a word, and that there is a particle affixed to it, the accent doth not therefore remove at all, but the first letter of the particle is doubled, *amòmmi* he hath loved me, *faròtti* I will do it to thee, and the like.

Of the Apostrophy.

The apostrophy serves to take away a vowell, either

either at the end of one word, or the beginning of another, for better ſound ſake; and even when two vowells meet in ſeverall words, to unite them as one, it is incident to any part of ſpeech, but chiefly to our monoſyllable particles, articles, pronounes, prepoſitions, adverbs; this is the form of it'

Our Articles apoſtrophed thus.

The article il. The *i.* is taken from the article *il.* if theſe following words or particles preceed it immediately.

Che'l cielo, that the heaven, not *ch'il cielo.*
Quando'l pianeta, when as the planet.
Se'l valor, if valour.
E'l fuoco, and the fire.
Ne'l poter, nor the power.
Tu'l ſai, thou knoweſt it.
Onde'l Signore, whereupon the Lord.
Sa'l vero, he knoweth the truth.
Anzi'l giorno, rather the day.
Fu'l giorno, it hath been the day.

Lo. If it goes before a word that begins with *i*, and that *m.* or *n.* follow that *i*, the vowell of the article, or that of the word following, is indifferently cut off; as *l'imperio*, the command, *lo'mperio*; *l'inganno*, the cozenage, *lo'nganno*; but ſome will not allow of the laſt: in others the vowell of the article is cut off, as *l'amore* the love, *l'huomo* the man.

Gli. If after *gli* a word ſhall follow, beginning with any other vowell but *i*, it need not to be apoſtrophed, the pronuntiation of them being ſweet, ſaying, *gli amori*, not *gl'amori* loves; *gli honori*, not *gl'honori* honours; but if with *i*, then it is apoſtrophed, *gl'i-*

nimici enemies, not *gli inimici*; *gl'impii*, not *gli impii* the wicked.

La. If a word follow the article *la*, beginning with a vowell, the vowell of the article is cut off, as *l'anima* the soul, *l'età* the age, but if the word following begin with *i*, and *m* or *n* following the said *i*, then certainly is the vowell of that word cut off, and not that of the article, l*'imperatrice* the empresse, *l'inventrice*, the founder or inventour.

Le. In meeter is generally apostrophed, as,

L'altrui fatiche, other mens labours.

L'eccelse torri, the high towers.

L'idolatrie, the idolatries.

L*'orationi*, prayers.

L*'unioni*, unions. But in prose it is more gracefull not to apostrophy it, *le honorate*, the honourable atchievements; *le egreggie virtù*, the egregious vertues.

In the plurall articles or signes of cases, *a'*, to, *da'* from, an apostrophy is requisite to distinguish it from *a. da.* meer prepositions; the plurall article *li*, is not apostrophed.

These Particles *Ci. che. di. in. mi. ne. se. si. ti. vi.* are most commonly apostrophed by good Italians.

1. *C'è?* is there?

2. *Ch' ad un ad un*, which one by one. Note that if after *che*, a word shall follow, beginning with an *h*, then *e*, and *h*, are both lost, nothing but *c* remaining, *c'haurebbe fatto?* what would he have done? but if after *che*, a word follow beginning with an *i*, then the *i* in that word is lost, and *che* remains whole; *io ch'intendo, di non far altro*, I who mean to do nothing else, *&c.*

3. *D'ogni mio mal te sol incolpo*, I blame thee onely for all my mishap.

4. *E'n*

4. *E'n fin alla porta*, and as farre as to the gate.
5. *Tu m' hai lasciato solo*, thou hast left me alone.
6. *Quel che n'ancide*, that which kills us.
7. *S' altri lo fanno*, if others do it.
8. *Per virtù s'erge*, he stands up for vertue.
9. *Stimato t'haverei piu fiero*, I should have thought thee fiercer.
10. *Es'alcuno v'era*, and if there was any one.

Note that your full words that end in a vowell, have seldome or never an apostrophy on their last vowell, especially when the meaning would not be known, or would prove doubtfull; therefore say thus. *Voi ch'ascoltate in rime sparse il suono*, ye that heare the sound displaid in rimes, not thus, *voi ch'ascoltat' in rim' spars' il suono*, that were absurd.

Some words have an apostrophy, although no uowell follow: *e' sparse il sangue de' martiri*, he spilt the bloud of martyrs.

Suo' for *suoli* thou art wont.

Puo' for *puoi*, thou art able, *pe'* for *per i*, by the.

me' for *meglio*, better.

Que' for *quegli, those, or they.*

I, for *io*, I, the pronoune, also such contracts as *me'*, for *miei*, mine; *tuo'*, for *tuoi* thine; *suo'* for *suoi*, his or hers: also *men' pento*, I repent me of it.

Moreover it is not used upon every confluence, and meeting of vowells, as the signe of the dative case is never apostrophed; *Disse al zio*, said to his unckle, not *diss'al*, nor *disse'l*; however if there be an apostrophy, it is in the word going before, *al. Spero ch' al por giù di queste spoglia*, I hope at the laying down of these spoils: but if *al* be with a double *ll*, then there is an apostrophy affixed to the last *l*, *all' amico*, to a friend.

Words

Words have no apostrophy when they have an accent on the last vowell, although the word following begin with a vowell; *Deità immensa*, an immense deity: also our words ending in *a*, before any other word beginning with any vowell, *madonna Incostanza* goody Inconstance; also our proper names of persons or place, let them end in what vowell soever.

Lastly, all those that in their last syllables have a double consonant, *destro* nimble, *tristo*, crafty or sad; *vespro*, the evening.

Thus much concerning pronuntiation or accenting; as I have set down nothing that is superfluous, so I hope I have left out nothing that is necessary: for other particulars concerning our Language, I referre you to my grammar, which is vendible at *London* by Mr Robinson at the three pigeons in Pauls churchyard, or by some of the stationers in *Cambridge*.

FINIS.